

***Melk Prod. / Marco Berrettini presents:**

Premiere from 11th until 16th of October 2022 – Arsenic Lausanne (CH)

My Epifunny

A sung, danced and musical work for all those anxious, suffering, poor and confused. A work for the entire planet therefore.



Epiphany from ancient Greek Ἐπιφάνεια (Epipháneia) which means "manifestation" "appearance" "evidence", "to come in sight".

In antiquity and at the origin, as the etymology of the word indicates, "illustrious, brilliant", "to shine on", the epiphany draws its background and its meaning from the pagan celebrations of the rebirth of light, to be the origin of all things.

The date of the Epiphany also corresponds to a pagan festival: The Romans celebrate the Saturnalia which last seven days and during which the social hierarchy and the logic of things can be criticized and parodied. On this occasion, among the young soldiers, a king was elected and could command whatever he liked; "More masters, more servants, more slaves, more work, each one dressed as he pleased the clothes of the others, drank and ate his drunk".

Marco year zero

In 2010, overnight, I "fell" into a depression. The causes, those that I can glimpse, were both psychological and physical, in nature. For about a year and a half, I was unable to work. This state, like a fog that prevented me from moving forward, gradually faded. When clarity of mind gradually returned to me, I saw that different things had changed. I had quit smoking, resumed training, changed my diet, but it was mostly psychologically that something had changed. This inner change is impossible for me to put into black and white, but it has resulted, among other things, in a growing interest in the psychology of Carl Gustav Jung. Reading Jung made me bounce back on the work of biologist Rupert Sheldrake, physicist David Bohm, architect Buckminster Fuller, Professor Jeffrey Kripal and in conclusion, thinker Jiddu Krishnamurti.

Suppose something very bad has happened to me. If I haven't assimilated it, it will become a foreign body and form an abscess in the unconscious; then psychologically begins the same process of suppuration which occurs in the physical body.

Carl Gustav Jung

Cause and effect and...

All these readings that I have just mentioned, despite the enormous enrichment they bring me, have not been able to elucidate certain questions that I ask myself, about the role that fate plays in life and -causality of certain events that I observed. I have the feeling that, beyond the theory of the individual and collective unconscious formulated by Carl Jung, there would exist a universal unconscious, including all living being and all inert matter. As esoteric as it sounds, this is what made me want to work on epiphanies. These strange instantaneous phenomena, which seemingly come out of nowhere, and which often cause a change of direction in the life of those who have already experienced them.

The works of the duo David Bohm and Jiddu Krishnamurti, of Wolfgang Pauli and Carl Jung and the book "The Flip" by Jeffrey Kripal form the genesis of my research for *My Epifunny*. In his book "The Flip", Professor Jeffrey Kripal asks what one would do after a sudden awakening through a mystical or near-death experience, "beyond all linear thought, to beyond all language, beyond all belief", do we change for good, or do we ignore / forget the experience? It sounds fantastic, but so does the interpretation of experiments in quantum physics, which is the cutting edge of science today.

Hydrogen is a light, odorless gas which, with sufficient time, turns into a man.

Edward R. Harrison

Music, makes the people come together. Music, makes the bourgeoisie and the rebel

Since 2009, with pieces from the company *iFeel*, then *iFeel2*, *iFeel3*, *iFeel4* and *My soul is my Visa*, * Melk Prod. gradually introduced vocals and his own live music into his productions. Despite my ignorance of the world of composition, for *My Epifunny*, I would like to take a step forward and create a piece in which the roles are interchangeable; the dancers will be performers, singers and musicians at the same time, supported and helped by the musician (performer, composer and conductor) Antoine Françoise, who will also play a role in this piece.

We will design a musical universe where everyone can participate in the creation of a rhythm, a music or a song. There will be existing songs that we will adapt, such as "Hurt" from Nine Inch Nails and Johnny Cash or "Oh Mensch" at the end of Gustav Mahler's 3rd Symphony. We are also enthusiastic about working with very simple sounds that do not belong to a specific musical genre. I have asked Antoine Françoise to redact the intention-note here below about this specific enhanced musical project, which will be the root-source of the upcoming creation.

Music, songs, sounds - by Antoine Françoise, musician

If in Marco Berrettini's show it is about epiphanies, then it seems that this is my last professional epiphany that leads me to write these few lines. This epiphany could have several names, but precisely, if I do not want to name it's because it reveals a desire to no longer be labeled, as a performer, as a composer or as a conductor. It is about the discovery of another door, of another working temporality than that so coded in classical music without, however, moving away from all that amazes me about it. I would like to be able to invent a new profession for myself, that of sound director, because it is indeed about that, like a choreographer or a director, how can we organize existing sounds or new, to give them the place and the freedom to exist in different ways, through the performers, by them, among themselves, but also simply by the chance of space and accidents of course. A compositional thought of organizational process that would respond to the wishes of Marco Berrettini rather than a formal and aesthetic decision.

The work of the American composer Pauline Oliveros as well as my recent projects with the Geneva composer John Menoud have enormously influenced my last musical reflections: how to make appear, from the simplest and purest material, several sound worlds sometimes at the antipodes and especially without no aesthetic classification? Sound worlds from the most complex to the most naive.

Pour le travail de *mise en son* sur *My Epifunny*, il s'agira de définir la part d'arrangement de chansons existantes ainsi que la part de composition qui fera le squelette sonore du spectacle. Toute la musique sera jouée en direct, par moi-même et par la participation des danseur.euse.s, c'est un point très important qui permettra au spectacle d'évoluer librement dans sa temporalité et sûrement d'ouvrir la possibilité à celui-ci d'avoir une musique différente (ou du moins non fixée) à chaque représentation.

For the *sound work* on *My Epifunny*, it will be a question of defining the part of arrangement of existing songs as well as the part of composition that will make the sound skeleton of the show. All the music will be played live, by myself and by the participation of the dancers, this is a very important point that will allow the show to evolve freely in its temporality and surely open the possibility to *My Epifunny* to have a different music-score (or at least not fixed) for each performance.

For my part, I will work with one or two analog synthesizers (see below) and for the dancers, it will be a question of finding a rhythmic formula specific to each character. A kind of rhythmic DNA specific to each person on which we can build all the music and accompaniments. As in his previous show *My soul is my visa*, where Marco Berrettini focused on a unique dance figure to vary it and make it exist in all its forms, the music of *My Epifunny* will be built from these extremely simple rhythmic patterns presented in all their variations. From these 7 patterns, we can build everything, from the extremely complex sound layer to the rhythmic accompaniment of an existing song. Through synchronization or desynchronization processes, extreme speed changes and above all choice of sound source (body percussion, everyday objects, percussion instrument or even the voice), there will be an infinite number of possible combinations to create the sound palette of the show. We will be able to seek out atmospheres of tingling sound similar to the rain falling on a window pane, the ambient noise of an excited crowd or the cacophony of a construction site, as well as creating measured grooves and choirs to accompany the chosen songs.

Three existing pieces of music have already been selected for the show:

HURT (Johnny Cash)

LET'S GET PHYSICAL (Olivia Newton-John)

O MENSCH GIBT ACH (Gustav Mahler)

These three pieces with so different aesthetics will be the object of this research to which will surely be added some other existing pieces. How can we find an aesthetic and a common DNA in styles so far apart? How to build an uninterrupted poetic discourse from the process of composition and arrangement, without worrying about aesthetic deviations?

In addition to the music writing process for the dancers, I plan to work with one or two analog synthesizers myself. I really like working with the idea of overcoming constraints, so here it will be a question of working only with small instruments that do not take up much space on the stage and only on a game entirely live, without pre-recorded music. The limitation of these small monophonic instruments or four voices maximum will have to be overcome by the combination of the sounds produced with the elements of the other performers (hence the need to work with the voices as well). These instruments can range from the simplest monophonic voice, such as the invocation of the bassoon in the *Rite of Spring*, or to the image of the magical virtues of the melodies of *Hamelin's flute player*, capable with a simple monody of enchanting any person. part of the population, down to the densest sound layers.

The ultimate goal of this work would be to totally blur the tracks and not know if we are recreating a new symphonic orchestration from the beginning of the 20th century in Vienna, from the pop-music of the 80s to the New York sound experiments of the 50s. It will indeed be a question of finding together, by process and micro-variations of found objects, our own unique style to this show.

Scenography

The scenography of *My Epifunny* borrows its form from the Burlesque or Music-Hall. The stage will be "empty", without any decorative elements, but we will add an extension, a ramp such as we often also see in fashion shows. A ramp which "invades" the audience hall. It is in collaboration with the scenographer Bruno Faucher that we are developing this aesthetically contemporary device that puts a definitive end to the distance restrictions linked to COVID-19. The ramp will allow us to find ourselves "in the middle" of the audience, to erase the traditional distance between performers and the audience and to create "solo" moments in the show.



Stills from the movie *The Night They Raided Minsky's*

Lights

In addition to the use of "classic" theatre lights, we will experiment with the lighting provided by a whole battery of drones, in order to illuminate the performers with mini-projectors placed on the drones. Other drones will be "messengers" who will drop objects and broadcast messages to the public, an irreproachable and intimate "sanitary" gesture at the same time.



I like the idea of being able to turn everything off on a set and have one or more drones that follow the movements of the performers, lighting them from near and far, choosing from different angles. An object that has its own movement and free will.

The booklet

My Epifunny is the story of 8 main characters who find themselves, apparently for no obvious reason, in one space. From there, I will write a libretto, some kind of script or scenario including the dances, songs, dialogues. Without becoming a precise narration, this script will be a framework which will allow us to resolve, in the first place, the choreographic questions. Because even though I like the idea of characters and words on a stage, I especially like that all of this is in the service of a dance, a movement, which runs through my head. As was the case for *No Paraderan*, where the characters evolve through words and scenes, but where the “invisible lord” remains the movement, influencing the general choreography and the scenography of the play. The performers of the play will take inspiration from real people such as actress and aerobics queen Jane Fonda, young environmentalist Greta Thunberg, Unicult, the Guru of a New Age Sect, and others, all of whom are inhabited by the mission of wanting to change the world.

There are themes on which I reflect in relation to the dramaturgical work:

The Black Swan Theory, by statistician Nassim Taleb. A black swan is a certain unpredictable event which has a low probability of occurring and which, if it does occur, has far reaching and exceptional consequences.

Sympathy Ointment is a medicinal preparation which, when applied to the weapon that has caused an injury, is believed to heal it from a distance. The idea is that what affects one part affects the others: sym-pathy.

Orenda is the Iroquois name for a spiritual energy inherent in people, natural, animate, and inanimate objects, and their surroundings. It is an invisible power that the Amerindians believe to imbue in varying degrees, which can be exercised according to the will of its possessor.

World Game is an educational simulation developed by Buckminster Fuller in 1961 to help create solutions to the overpopulation and unequal distribution of the world's resources. A projection representing the continents of the planet on a modified icosahedron. The map demands that a group of actors cooperate to solve a set of metaphorical scenarios, thereby challenging the dominant nation-state perspective.

Epi-dance

I know that it isn't politically correct to put the paragraph on the dance on page 6 nor to apologize for the frugality of the information provided but while understanding the need of a reader to know the elements of a project, I must above all say it simply and as it is.

After the series of “*iFeel*” shows (*iFeel*, *iFeel2*, *iFeel3*, *iFeel4*), but especially after the last creation *My soul is my Visa*, I feel somehow freed from the burden of having to determine a concrete concept for dance before starting a creation.

Above all, I want to discover the characters in the play and then create sounds, music and songs. In choreographic terms, it is first dances of characters that I am looking for; then will come movements and sequences where these characters will forge common dances, like different languages trying to understand each other, a back and forth between individual and collective. I also don't have a definite idea of what style of dance to put in place. I look forward to working with so many people, it hasn't happened to me in years.

Working on a creation with my main performers gives me hope that the range of dance language will range from popular dances to classical or contemporary dance. From Polka to non-dance. Unlike the musical where the dance is only an "accompaniment", in *My Epifunny* the movement will be as expressive and abstract as a spoken language.



Nicola Walker and Stellan Skarsgard in the series "River"

Even if life as a whole is meaningless, there might not be a need to worry. Maybe we can recognize it and continue as before.

Thomas Nagel

My Epifunny



The labyrinth of the Cathedral in Chartres (F)

Choreography: Marco Berrettini

Composition and musical arrangements: Antoine Francoise

With: Nathalie Broizat, Bryan Campbell, Sébastien Chatellier, Ruth Childs, Antoine Francoise, Chiara Gallerani and Antonella Sampieri

Scenography and lights : Bruno Faucher

Costumes and accessories : All Nailz on Me

Technical Director : Nicolas Barrot

Sound manager : Felix Perdreau

Production and Touring : Pauline Coppée - Tutu production (CH)
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Coproductions : Arsenic de Lausanne (CH), Comédie de Genève (CH), Théâtre national de Chaillot Paris (FR), Charleroi Danse (BE).

BIOGRAPHIES

Conception : **Marco Berrettini**



Italian dancer and choreographer Marco Berrettini was born in 1963 in Aschaffenburg, Germany. His interest in dance began in the discotheque. In 1978 he won the German Disco Dance Championship. With this experience, he attended lessons in jazz, modern and classical ballet. At 17, he began his professional training as a dancer; first at the London School of Contemporary Dance, then graduated from the Folkwangschulen Essen, under the direction of Hans Züllig and Pina Bausch. There, he developed his interest in the Tanztheater and started out as a choreographer. Following his training, he tries to set up his own company in Wiesbaden.

To accompany his attempts to make a name for himself as a choreographer, he studied European Ethnology, Cultural Anthropology and Theater Sciences for two years at the University of Frankfurt. In 1988, he moved to France, to work with choreographer Georges Appaix and at the same time created his own pieces. In 1999 the Hamburg Kampnagel produced their show MULTI (S) ME.

Since then, Marco Berrettini has produced around thirty shows with his company. With Sturmwetter Preparing for Emil's Year, he won the ZKB Prize at the Theaterspektakel in Zürich. Since 2004 he creates among others No Paraderan, * Melk Prod. goes to New Orleans (2007), iFeel (2009), iFeel2 (2012), iFeel3 (2016), iFeel4 (2017) and My soul is my Visa (2018). In 2019, he took over Sorry, do the tour. Again! following the order from CND - Pantin. In 2020, he took over No Paraderan following a commission from the Théâtre des Amandiers, CDN de Nanterre. Marco Berrettini's activity ranges from performing in a museum to collaborating with filmmakers, from installing with visual artists to dining with famous people who don't know him.

La Cie * Melk Prod. by Marco Berrettini is an approved company in Switzerland.

Musical composition : **Antoine Françoise**



Pianist and composer, trained at the Conservatory of Neuchâtel (Switzerland) as well as at the Royal College of Music in London, Antoine Françoise is a Franco-Swiss pianist and composer. He performs internationally in classical, contemporary and experimental music circles. Fascinated by the music of our time and the work with living composers, he worked for a long time in London with the London Contemporary Orchestra, where he collaborated in particular with Jonny Greenwood, Radiohead guitarist on stage and film music. He has also performed several times with the London Philharmonic Orchestra and the London Sinfonietta. In Switzerland, where he currently resides, he is the pianist of the Contrechamps ensemble in Geneva and of the piano duo Antoine, Françoise, Gilles and Grimaitre. He is also artistic director and programmer of the Nouvel Ensemble Contemporain (La Chaux-de-Fonds, Switzerland) since 2016 as well as artistic collaborator at the Les Amplitudes festival. Internationally, he performs with Nickel, percussion quartet, saxophone, electric guitar and piano. This quartet plays in all the biggest contemporary music festivals (Berlin, Paris, Vienna, Buenos Aires, Tel Aviv, Hamburg etc.)

As a pianist, Antoine has worked closely with composers such as Rebecca Saunders, Steve Reich, Alexander Schubert, Hanspeter Kyburz, Chaya Czernowin, George Benjamin, Philippe Hurel and many more. He has several hundred creations in his repertoire. His compositions have been performed in France, England, Switzerland, the United States, Brazil and Korea. He usually writes for solo or small chamber music ensembles and he collaborates regularly with the children's theater company Globes-Trottoirs as arranger, music coach or composer on three of their shows.

In 2019, he signs the music for *Diverti Menti*, the last show by choreographer Maud Blandel in which he also plays the piano part. From this meeting are born several projects mixing choreography and live music currently in preparation.

For 2022 and 2023, he is invited to compose for two theater and dance projects:

Elisabeth Vogler, by Floriane Comméleran (Alphageste company)

My Epifunny, by Marco Berrettini (*Melk Prod. company)

Nathalie Broizat



After training in sports-study dance since the age of 12, Nathalie Broizat began a career as a dancer in Lyon, in parallel with her university training. In 1998, after a Deug in Sociology, she obtained a License in Performing Arts in Paris VIII. In 2000 she received the Fulbright Fellowship to study at the Laban / Bartenieff Institute in New York, where she specialized on the concept of "Effort" of Laban. She spent 3 years in New York where she developed her solo work and was recognized in the New York world of "Performance art". She also works regularly for the Accidental Movement company directed by Mariangela Lopez. She performed in places such as Judson Church, Danspaceproject at St Marc Church, Dixon Place and Wax ... Then, she moved to Los Angeles to work with Rachel Rosenthal and became a member of her experimental theater company, the Rachel Rosenthal Company, for over 6 years. She also works for other directors and choreographers such as Yozmit, Peter Wing Healey and Simon Moore, and continues her own solo work. She performs in places such as the Getty Center, the Moca (Museum of Contemporary Art), Redcat and Highways Performance Space in Los Angeles. On several occasions, she works with Linda Sibio for Cracked Eggs, a company which mixes professional actors and actors suffering from profound mental disorders. She is regularly invited by the University of Mississippi for performances and workshops, and is invited for a solo performance at the Single File Festival in Chicago. In addition to her activities in the field of experimental theater and 'Performance Art', she continues to study traditional theater and acting for the camera with Paul Kampf, and she plays on screen for Mich Medvedoff, Rick Elfman, Sandy Amerio, Nadja Marciniak and Francisco Lopez. Nathalie Broizat has been back in France for more than 3 years where she continues her artistic activities and reconnects with the world of contemporary live performance in France. She presented her last piece Love Labo at the Théâtre de Vanves on June 12, 2013. She is currently working on the "HH" project with Anne Rebeschini, which premiered at the Grenier Théâtre in Toulouse.

Bryan Campbell



is an American artist who lives and works in Paris. Since 2008, he has been developing multidisciplinary work combining image, graphics, text, and choreography. After studying at the Tisch School of the Arts at New York University, and at the CCN in Montpellier as part of ex.e.r.ce 2009/10, he produced the conference / performance *Research for the quadruped protagonist*. In 2013, he received the DanceWEB grant, and in 2015, he created *MARVELOUS*, a publishing and performance project, which was presented at PACT Zollverein, at the Kaaistudios, at the Festival Artdanthé, at Actoral, at the Latitudes Contemporaines festival and at the festival from Uzès. Currently, he is working on the creation of *SQUARE DANCE*, a quintet that questions the patterns of social relations by drawing on the dynamics of two “social” dance practices: American square dance and “nightclub” dance. He is also working on *Janitor of Lunacy: a Filibuster*, a long-running monologue inspired by a US Senate legislative obstruction practice, the filibuster. As a performer he has worked with Loïc Touzé, Jana Unmüßig, Emmanuelle Huynh, Jocelyn Cottencin, Antonija Livingstone & Jennifer Lacey, Ambra Senatore and Olivia Grandville. He is currently working with DD Dorvillier, Perrine Maurin and Gaetan Rusquet. He also participates in the recreation of Alain Buffard's *Inconsolés*.

Sébastien Chatellier



Sébastien Chatellier studied aerospace mechanical engineering and sociology at the University of Toulouse II and III, then he trained at the circus school in Quebec. Back in France, he joined the professional training of the Toulouse Choreographic Development Center. Since then, he has collaborated on the creations of Marco Berrettini for *Old movements for new bodies* and *iFeel*, Georges Appaix for *Once upon a time*, Pierre Droulers for *Inouï and Flowers*, Ivana Müller for *While We Were Holding It Together* and on repetitions of roles for Michèle Murray and Dominique Rebaud. He personally produced, in 2006, *fields* co-made with Thibaud Le Maguer and, in 2008, *Dimanche 15* at the request of Jérôme Mauche. He has been professionally trained in the Feldenkrais method since 2007 and participates in the following productions of * Melk Prod. : "*iFeel*", "*Si, viaggiare*" and "*CRY*".

Ruth Childs



Anglo-American dancer, performer and singer, Ruth Childs was born in 1984 in London. She grew up in the United States where she studied dance (classical and contemporary) and music (violin). She moved to Geneva in 2003 to complete her training as a dancer / performer at the Ballet Junior de Genève. She works with several internationally renowned choreographers and directors including Foofwa d'Immobilitéé, La Ribot, Gilles Jobin, Massimo Furlan, Marco Berrettini and Yasmine Hugonnet. Since 2015 she has also been carrying out a project to recreate the first pieces of her aunt, the American choreographer Lucinda Childs. In 2014 she founded the association SCARLETT'S to develop her personal work by reconciling dance, performance, film and music and dedicates herself to a new music project "SCARLETT'S FALL", in collaboration with Stéphane Vecchione. In 2016, the Canton of Geneva offered her a scholarship and a 6-month research residency in Berlin to develop his personal work. She presents her first scenic piece in collaboration with S. Vecchione *"The Goldfish and the Inner Tube"* in April 2018 in Geneva.

Philippe Chosson

Pauline Coppée



Pauline Coppée holds a master's degree in cultural project management. She worked for four years in public relations / communication for the Latitudes Contemporaines festival and the Latitudes Prod production-office based in Lille (F). In 2012, she worked with Nadia Beugré and Latifa Laâbissi, choreographers-performers. At the same time, she is a professor in cultural mediation at the University of Lille 3 (France). In 2016, she joined forces with Véronique Maréchal and joined Tutu Production in Geneva.

Bruno Faucher



Scenographer, lighting designer and performer.

He began as a lighting manager on tours of private Parisian theaters then joined the bubbling Maison de la Culture in Bobigny where he discovered, among others, the light work of Bob Wilson and Peter Sellars.

After some management for the choreographers Odile Duboc, Georges Appaix and the Castafiore Group, he began a long collaboration as a lighting designer on the multimedia installations of the Dunes Group (Madeleine Chiche and Bernard Misrachi).

For twenty years, he has worked as a scenographer and lighting designer on the shows of choreographer Marco Berrettini (*Melk Prod.).

He signs the lighting and the scenography of the last creation of the director and composer Thierry Balasse (Cie Inouïe).

Chiara Gallerani



studied dance in Italy and France with numerous choreographers. She collaborated with Adriana Boriello in 1990 and was then from 1992 to 2001 interpreter of Paco Decina. She also dances in the Cies of Francesca Lattuada and Toméo Verges and Georges Appaix. His meeting with Marco Berrettini in 1998 marked the beginning of a long collaboration: *My name is Maryvonne von Strudelberg*, *Sturmwetter prepares Emil's year*, *Multi (s) me*, *Freeze / Défreeze*, *Sorry, do the tour!* and *Blitz* co-signed with Marco Berrettini and three other members of the company. In 2002, she presented a solo / performance titled *Chiara et le cygne* at the Fondation Cartier and then in 2003 *Sweet Savagery* at the Aubervilliers Laboratories.

Born in Italy, Chiara Gallerani moved to France in the early 1990s to continue her training in contemporary dance.

In 1998, meeting Marco Berrettini marked the beginning of a long collaboration and the creation of a dozen pieces including *Sorry, do the tour!* and *No Paraderan*. Among his latest appearances is the one with François Chaignaud and Cecilia Bengolea in *Sylphides* and with Xavier Le Roy in the "Retrospective" project.

Since 2014, collaborates regularly with Jérôme Bel as an assistant and dancer in *Gala* and other projects.

Antonella Sampieri Adi



Dancer / Choreographer / Teacher

From the age of 6, she practices classical dance with Isolde Kleiman and at the university school "U.N.C"; then she joined the National Ballet of the University of Cuyo de Mendoza. She trained at the Teatro Colón, Julio Bocca and the theater workshop in San Martín, then graduated as a choreographer and contemporary performer in Buenos Aires, Argentina.

She continues to train independently, leading workshops with different creators who are interested in both the world of dance and theater, writing and martial arts.

During his professional career in the companies of Miguel Roble, Plan B Danza, Center Galicien de Chorégraphie, Transit Dansa, La muda, Elephant in the black Box etc. She dances with some of the main Argentinian choreographers such as Miguel Robles, Mauricio Wainrot and Alejandro Cervera. In Spain and elsewhere, she works for the choreographers Arantxa Sagardoy, Toni Fabre, Amaury Lebrun, Mercedes Suarez, Miguel Angel Rodriguez, Maria Rovira, among others, Jean Philippe Dury and Jérôme Bel (France), Alexandra Pirici (Romanian / Basel), Marco Goecke (Netherlands), Jean-Marc Matos Cie K Danse (France).

As a choreographer, she created Xsmall (quintet) in Argentina at the La Riera theater in Buenos Aires and in Spain SoloT at the Galician Choreographic Center for street dance. Currently she produces in Barcelona Kokoro, which has been performed in different places in Spain and Argentina. Winner of the first prize of the "Villa-Real Festival in Dansa". She then created Trieb which was co-produced and presented at the Main Theater in Vila Real and Barcelona.

Pedagogue, part of the teachers of the Elephant in the Black Box Junior business project in Madrid, she participated in the dance and multimedia training "ESDM" in Barcelona. She has also been invited to regularly organize workshops in different places in Argentina, Portugal and Spain, such as for example at Municipal School of Vila-Real, the Galician Choreographic Center, Adeixa in Portugal, Maxime D'Harroche Center in Barcelona, The Company, and others.